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ILLUSTRATIONS

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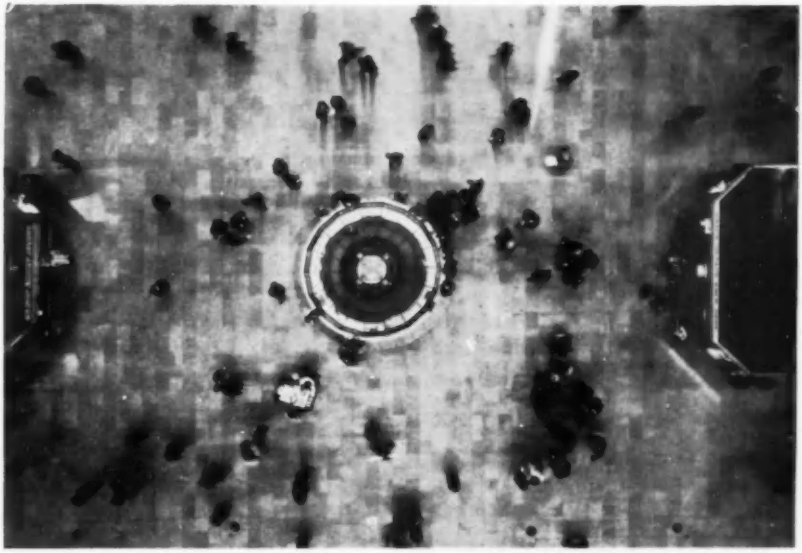

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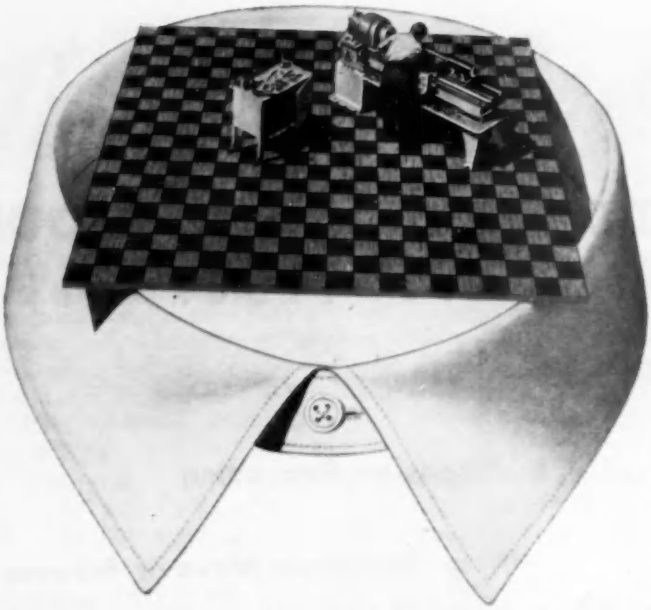

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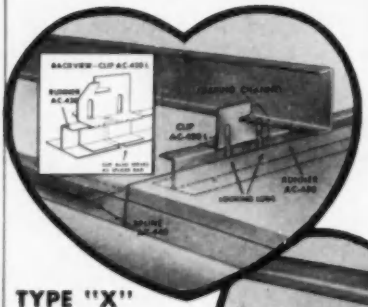

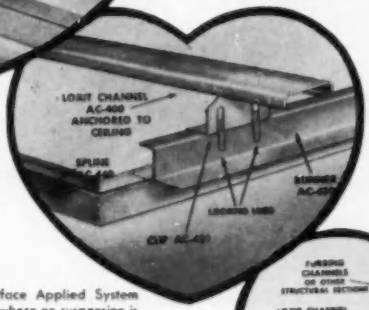

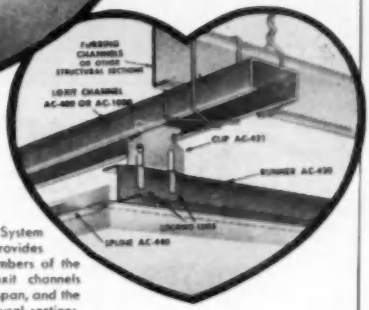

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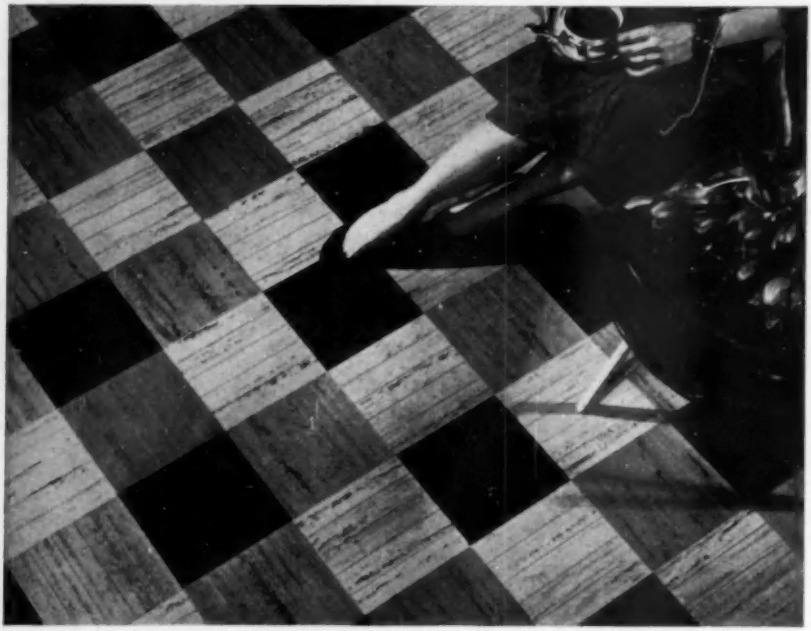

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Architectural Curricula and the Practitioner

By Walter H. Kilham, Jr., F.A.I.A.

An address before the Association of Collegiate Schools of Architure, Boston, June 12, 1954.

IT WAS NOT UNTIL after I had accepted Dean Grossi's invitation to be a member of this panel that I realized that I was not really the man he wanted. What he was looking for was some old die-hard to get up and tell you that the boys can't draw, have no practical ability, can't earn their pay, and have no respect for the boss—somebody to dish out some fighting words.

My trouble is that I think education today is vastly superior to what it was in my time. The great majority of the boys that come to our office take hold with surprising quickness, and, in general, are very capable draftsmen. I am happy to say further that several of the lads in our office at present are from Pratt Institute, of which our distinguished moderator is the Dean.

I hope, gentlemen, that enough copies of the Survey Commission's report, "The Architect at Mid-Century," will arrive before the A.I.A. Convention is over so that you can all take back with you a copy as a valued souvenir of your trip to Boston.

To get to the program: not being a modern student, the first thing I had to do was to get out the dictionary. I have managed to catch on to the terminology of skin-stressed plywood, pre-stressed concrete, and space framing. The applications of "pragmatism" was something new. To quote, "Pragmatism. The philosophical doctrine that theory and ideas have value only in terms of action, and that results are the sole test of the truth of our beliefs." Applied to architecture, in other words while we may have several different theories as to the best way to educate architects in use in different schools, the only test is what kind of architects do the different methods turn out.

The almost insoluble difficulty with this test is that you have to

wait 20 or 30 years to find out what kind of an architect your school *did* turn out. Secondly, you would have to agree on what were the characteristics of a successful architect: that he makes a large income?—that he has a large office?—even that he can carry the banner of the *Architectural Forum*? I think we are all looking for something else which is concerned: with the outlook of the professional man, the way he does his work and his sense of responsibility and service to his community, and not to the awards or rewards that he has gained.

Let's narrow our field then and take a look at our educated architect the first few years out of school, a time when he is under close observation, of being closely compared with others, his first period in an office. This is not quite the same test but will bring us closer to the topic of this Session, "New Demands of Architectural Curricula—Do Educators and Practitioners Agree on What Should Be Taught?"

I am delighted to learn, as I know all of you are, even so indirectly, that educators are now in agreement. I do not want to give away anything from the Survey Commission's report, but I believe that one of their tables indicates in a list of some 26 curricular subjects that the educators and practitioners were in almost complete agreement as to the relative value and order of importance of the different subjects.

The details of curricula will, I believe, be taken up by others but I think all will agree that basically, as stated in the report, in the education of an architect we seek a proficiency in *communication, thinking, creativeness, judgment,* and *cooperation,* to which I would add a sixth—a sense of *responsibility*. These may be the criteria that can be applied by the practitioner to any student coming from any school.

To take up *Communication* first—putting across your ideas to the client or contractor—ability in drafting is probably the first thing the practitioner has to find in a newcomer to his office. Although I personally believe his drafting has greatly improved in the last few years, I am told that the greatest criticism of the graduate student is that he can't draw. I believe this has been said of students ever since there were any students to criticize, and in this sense the aver-

age student is probably no better or no worse than he ever was.

The difference is this: Today the critical light that is turned on the graduate is much harsher than ever before. In the old days the student came to the office to learn, probably worked for nothing, and even, in some cases I am told, expected to pay for the privilege. Today, almost without exception, the student expects to earn his living—not a living in a garret but a living for a wife and perhaps a family. Practitioners are expected to pay him that living wage. Naturally, in return he expects, or at least hopes, the beginner will be able to earn his way. At the start, at least, that way is drafting.

Personally, I am not one of those who believe that schools should teach drafting as such beyond the first principles. The student goes to school fundamentally to learn to be an architect and not a draftsman. There is much too little time in school to learn the things he will not be able to get later to take time out for courses in drafting, something he can pick up by himself. However, it is almost a prerequisite to earning his livelihood that he be able to draw. Therefore it would seem advisable that schools demand a rather high standard of drafting and presentation in all the student's work requiring drawing, as I think many of them do. To some it may seem a difficult discipline to impose, but it will be appreciated by the student seeking his first job. He must realize that his drawing is his method of communication of what he has to say, and he must beware of getting off into the little tricks of drawing that only his fellow students understand and nobody else. If he can draw he will not come into the office with a sense of inferiority.

The second criterion is *Thinking*. Theoretically, the practitioner, in taking in a new student, likes to feel that he is helping someone to get a start, and probably finds a certain satisfaction in finding an empty crock into which he can pour all his accumulated knowledge. From my point of view, however, taking in someone from school, regardless of the amount of experience, perhaps in spite of it, the practitioner is finding someone with whom he can have a new exchange of ideas. He is finding someone with an over-all grasp of the problem, interested in its development and how it takes place,

sharing the hopes and fears for a good design. The recent student is generally ready to go into the research that may be demanded and usually will be able to put together in a logical form the essential facts and ideas that may develop. In what may be called *program and analysis,* the student of today has a much broader horizon than in the earlier days.

We now come to *Creativeness,* or design. This is probably the heart of all the characteristics that make an architect—something far more of a gift in some than in others, and therefore where the major effort of the school must lie in training the average student. It is interesting, as I believe the Survey shows, that despite all the pressure for increased technical training, the time allotted to design itself in the schools has increased rather than decreased over the years. It has reached its highest point today. It is still further realized that design is not limited to the presentation of a project in its graphic aspect but includes all phases of the work going into a complete structure. If the student hasn't learned it at school he certainly will when he gets out, that no matter how good his concept of a design may be, if he cannot coordinate his structure, mechanics, materials and economics through his own knowledge or understanding, some "practical" man in the office, whose opinion of the long-haired artist is very low, will ruin it for him. To achieve a curtain wall or a thin slab is far more a matter of mechanics and structure than it is of drawing two closely spaced lines on a piece of paper. Twenty-five years ago *The Architectural Record* asked me to write an article illustrated with cross sections on how the walls of buildings could be 2″ thick instead of what they were called for in the Building Code. After all these years, by the time we have included the fireproofing, air conditioning, radiators, and everything else, we still seem to be unable in our own office to make a wall less than 2½ feet thick. However true it is that most of these other elements can be learned from a book, the complete designer realizes the importance of all the parts in the successful accomplishment of his art.

As for *Judgment,* I suppose it is the wisdom that comes with the years. The practitioner, however, will at least expect that the student will realize his own limitations,

have the sense to know what he can depend on within the limits of his own knowledge, and when to ask, at least, the opinion of the more experienced men beside him.

A corollary of this is *Cooperation*. To many students this comes a little harder. They have been used to working up their own design unassisted at school, although now they do have cooperative problems. Time and again I find the new man in the office going blithely ahead with complete disregard of what may be going on in some plans or elevations one or two boards away. Any project of any size requires the simultaneous efforts of several men. They will be found to have different capabilities, and ideas of design by old-timers will probably be scorned by the neophyte. It is here, however, that the student can learn the most, and at the same time help to assure the best results from his own work. The interest and understanding of what the others are doing help to pull the job together—sometimes raising questions that should be checked, perhaps in stimulating a new interest on the part of the others in their work.

Sense of *Responsibility*. There is no aspect of modern practice in which the practitioner is more dependent on his associates than a sense of responsibility. In the manifold and numberless problems that arise, generally under great pressure, he must be able to feel that when he has passed a particular problem on to a certain man he can rely on him to carry it through. He cannot remember things for everybody.

From the point of view of the beginner, there is perhaps another facet. I remember on first coming to New York talking to Ralph Walker. He said to me, "In starting out there is one thing you should always remember. If you are willing to accept responsibility you can have any job you want."

Coming to my own feelings, I have had the opportunity of visiting many schools. I think the overall methods of education and the breadth of material that is given to the students are far in advance of anything taught when I went to school. I think the interest on the part of the teachers and their standards are very high. There has been some criticism, of course, but I feel it is based more on the pre-war work of the schools, suffering from the results of the depression that affected both schools

and the profession alike. Of course, a tremendous change in social outlook took place which has become a part of all aspects of national life, and therefore properly a part of the architectural curriculum as well.

Since the war, perhaps with the seriousness that has come to education with the GI student, the graduate entering the office door has a new willingness to learn, and comes with a higher developed ability than before. Maybe they do not know how to use ink, and maybe they don't know the Orders, but I think their aims are higher and they know better how to take hold of a project. They have an eagerness to look into things.

Concerning other experiences that students should try to get, I firmly believe that each should go out onto a construction job somehow or other. Not only does he get an insight into how things are put together from plans, but he will find the experience of having been in the field will stand him in good stead later on when he comes to supervise his own jobs. He will find he is able to talk to the builders in their own language, and above all to speak to them with a feeling of confidence and not misgivings.

Coming now to the office, I feel the student should have enough justified confidence in his drafting ability to overcome any sense of inferiority. He should also come with a little humility. Some architects feel the recent graduate has no respect for his elders (as if it wasn't ever so). We are all stimulated a little bit at some beginner's desire or willingness to come and sit at our feet. I am certain Frank Lloyd Wright owes as much of his success to the starry-eyed adulation of his disciples as they, in their hero-worship, owe to his personality and genius.

Now I come to the crux of the matter—the part that the office plays in the education of the student. If you agree with me that the school should devote its main efforts to the theory and leave to the office the details of the practice of architecture, then the student must realize that a vital part of his education is still to come after he leaves the school. Education today is a long process, and he will feel anxious to get started on his own as soon as possible after graduation. Some few can. Any real profession is demanding on its members if it is to advance and main-

tain the high standards that are expected of it. How long? If we feel 5 years is a minimum of scholastic training, then 5 years is not too long for office training, regardless of a shorter term required for registration. In my own case, I decided to work for others at least 10 years. I know from experience that many boys feel this is much too long—get a job of your own as soon as you can and get started, you'll learn all right because you have to. Nevertheless, and I know my father felt the same way after 50 years of practice, the beginner is well advised to go through the mill. From his own point of view he will find that if he has gained his ability to handle larger projects while somebody else did the worrying, then when his turn comes he will have the confidence that will help him get these projects for himself, and even more important, to be favorably considered for them.

If this is the time for a recommendation, then I feel the student of today should be orientated to realize that the practice is ready and willing to share and assist him in this part of his education and experience. Once this is realized by both parties, I think the main cause of any lack of appreciation, understanding and mutual respect will disappear.

When I look back on the times when we sat up days, nights and Sundays getting out work in some impossible period of time to please some business man who had no conception of the amount of work involved, saying "Yes, Sir," to his request to have it done by a certain date, I realize that, while we may ridicule the striped-pants era, that kind of respect is what we need a little more of—a little bit more of the "Wait till you get it" and less of the "We'll take it now." On the other hand, if it still seems that we have a little catching up to do, I think it is because we have a much bigger job. Take the French architect, who invariably wears a little ribbon in his lapel. He is bowed to whereever he goes. He makes a plan, he sends it over to the contractor who does all the engineering—nobody can accuse him of being an impractical man with no business sense; he is above all that sort of thing. It is a much broader field the American architect covers. There is a much larger group of little people who can pick on any part of it and say they know more about it than he does. The American architect *is* becoming an im-

portant person, a public figure in his community, and he is meeting as well as any professional could the vastly increased range of his responsibilities. Perhaps that is why I would like to see architecture reach its own level of public esteem without the artificial stimulation of certain types of public relations. Appreciation of the best work of architects will always be their best advertisement, and it will certainly be the most stimulating to those who come after.

In the improvement of planning, in the improvement of methods, in the improvement of materials, architects should lead the way and have a means of so doing. At the present time, for example, in testing, we are almost entirely dependent on industry to make the tests which obviously in many cases can only be done in self-interest.

Architecture is an extremely broad profession, with room for all types of people. Certainly there are some who can profitably do the research either in technical problems or design problems for the advancement that the profession needs. Tremendous changes have taken place; tremendous changes are in store. In no place does the practitioner look more for the trend in things to come than in the work of the students. The faculties of architecture guide this development. Thus, in a sense, in their hands lies the future of architecture in the United States. If Industry, the Practitioner and the Teacher can be stimulated to work together toward the achievement of the great task that lies ahead, architecture in the United States will reach heights such as the world has never known.

Honors

THOMAS F. MCDONOUGH, Boston architect, has been elected President of the American Society of Planning Officials. Mr. McDonough, it will be recalled, was Vice-Chairman of our Convention Committee last June.

KATHERINE MCNAMARA of Cambridge, Mass., for 30 years' service to city planning education as Librarian in the Department of City Planning and Landscape Architecture, Harvard Graduate School of Design, has been awarded

a citation of honor by the American Society of Planning Officials.

R. BUCKMINSTER FULLER has received the U. S. Marine Corps Award of Merit for his pioneering experimental work on light-weight structures which can be moved by helicopter.

The Impact of Government on Architecture

By Michael T. Waterhouse, P.P.R.I.B.A., HON. F.A.I.A.

Address to The American Institute of Architects at the Annual Convention, Boston, 1954

BEFORE COMING TO MY SUBJECT, I must say how greatly I appreciate the honor done to me by this Institute after my visit here in 1949 with the British Building Industry Productivity Team, an honor that confers on me the right to address you as fellow members of The A.I.A.

I realize that the reason why I have been asked to speak on this subject is because you want to know the effect of this impact in my country so that you may be able to make comparison and thence draw your own conclusions for the present and the future.

Well, to come straight to the point, the impact in Britain is immense, overpowering; and to the private practitioner it is, for many, very like a knock-out blow.

To appreciate the reason for this, and to be able to view the comparison in its proper perspective, one must realize not only some of the fundamental differences between our countries but also, in particular, how very little the average mass of our respective populations really know of each other.

The average Briton is, I assure you, quite fantastically ignorant of the ordinary facts of daily life in the United States. He knows nothing of your politics and less about your Constitution. Quite possibly, our politics and our Constitution are equally unintelligible to your average citizen.

Even we architects are generally so busy either trying to satisfy our clients, or to earn a living—which indeed is synonomous—or keeping up to date either with "the other fellow" or with the advertisements in the technical press, that we have little time to get to know the contrasting aspects of each other's lives and to study the differences between our profession in the two countries.

One of the basic reasons for our ignorance of yourselves is, I am sure, the mistaken idea that we speak the same language. True, that generally the same words are in common use. But language is the expression of thought and outlook, and to anyone who has the good fortune to have friends on both sides and has had opportunity to study your philosophy of life, it is clear that your outlook, your processes of thought, your approach to any subject, are quite different from, and indeed frequently opposite to, that of the average Briton.

To search the reasons or to try and explain this fact is not for me today. You know its truth and you will forgive me if I appear to assume ignorance on your part of the true conditions in Britain as to the relationship between Government and architecture today, how different those relationships are to what they were fifteen or twenty years ago, and how and why the change has come about. It will be for you to judge the extent to which the same conditions may arise in your country and what may be their consequences.

It is my own belief that your reaction will be quite different to our own because of the fundamental difference of national character. To you, it is instinctive both "to go all out to get all you want" and also "to want all you can get." The normal mental attitude of my countrymen is to "take what is coming to them" and "to make the best of it." It depends upon the individual whether he interprets that last to mean the optimum or merely, as do so many, in the disparaging sense of "making the best of a bad job."

It is this general attitude coupled with the vastly different conditions imposed by geography, climate, population, politics and the effects of war, that has brought us to our present state of affairs.

For example, in the matter of geography and population, you have in round figures a population of 150,000,000 in an area of 3,000,000 square miles; about 50 per square mile. We have to cram into our 90,000 square miles 50,000,000 bodies. That means 555 of them per square mile. Those of you who are familiar with the jargon of the sociological scientists will know that it is one of their axioms that, the closer people live together the more right they consider that they have to interfere with each other's business. Therefore, on the basis of these figures we must expect ten times more

government interference than you!

Having covered in this masterly way the subjects of geography, mathematics, science and logic, you must not take me for a schoolmaster if I now turn to history, because it is by contrast with the past that I can best give you the picture of today.

Up to 1939 the major bulk of architectural work was in the hands of the private practitioner, though a few large organizations such as banks, insurance companies and large industrial concerns had their own special architectural staffs.

On the Government side, the Office of Works, a very efficient and well related organization of architects, engineers and surveyors dealt with all central Government building—the Royal Palaces, Government offices, post offices, telephone exchanges, and such like. Alongside this, there were similar smaller specialist organizations for the Admiralty, War Office, Air Ministry, Police and Crown Lands.

As regards local government, which means the counties, cities, boroughs and Rural District Councils, London has always had a comparatively large architectural staff to administer its vast bulk and its 4,000,000 inhabitants. But this staff was largely concerned with administration of bylaws and general planning rather than actual building, except for their own municipal purposes and, like other authorities, a certain amount of housing under the 1919 and other Acts of Parliament.

The counties had small and generally very efficient architectural and surveyors departments dealing with general planning, and the same principle applied to the larger cities. Below that level there was nothing but surveyors dealing with administration of the local bylaws and sanitary regulations.

In 1938-39 the first expansion of work due to war preparation was dealt with by the Office of Works and the Service Departments, placing most of it out to private architects. This practice continued throughout the war, even in spite of the great expansion of the Office of Works when it became a Ministry in 1941.

To drag through the story of the birth and growth during the last decade of all the various ministries and departments doing architectural work would be tedious. Simpler far to parade them before you as they are today:

The Ministry of Housing and

Local Government, The Ministry of Works, The Ministry of Town and Country Planning, The Ministry of Health, The Ministry of Education, The Ministry of Agriculture, The Air Ministry.

Also there are the nationalized undertakings, each with its own architectural staff: The National Coal Board, dealing with all mines; British Railways; The Electricity Corporation; and the Hospital Board under the Ministry of Health, which has taken over all hospital buildings, though in some cases the architects who previously worked for the voluntary hospitals are allowed to continue—fettered and hampered by innumerable restrictions and regulations.

In local government the expansion has been equally great—caused largely by post-war housing needs. Counties, cities, boroughs, all have enormously increased powers and wider spheres; and, to a large extent, act as sub-departments of the ministries listed above, with a corresponding increase of staffs.

To consider the effect of this trend, the first and most obvious is that in the nature of employment. This gave grave concern to the Royal Institute and a committee was set up in 1949 to consider "The present and future of private architectural practice."

In a recent survey (1949) it was found that, at that date, of the 10,000 practising members only a bare 50% were in private practice. It was not possible to arrive at exact pre-war figures, but it was then estimated that since 1939 the number in Government and Local Government had doubled.

Since 1949 the process has been even more emphatic and rapid. An assessment on the latest information proves that of the present figures of 15,000 qualified architects (note the rapid increase due to post-war students who imagined a boundless future for the profession, so that there is now one architect per 3,500 head of population) at least 62½%, or more, probably 65%, are in some form of Government service.

An even more staggering figure was given to me by the President of the National Federation of Building Trade Employers. Their figures show that in 1953, 80% of all building work was for Government or Government-sponsored projects. Some of this, of course, was in the hands of private architects and the figure for 1954 will

drop, now that house building has been largely restored to private enterprise.

Housing, or house building for the general population, has from 1946 till now been done almost entirely by the Local Authorities, building houses to let. The Ministries' program of 300,000 houses per year has been exceeded in the last two years and was nearly reached before that.

To launch their program and to maintain uniformity of standards throughout the country, the Ministries issued in 1947 a Housing Manual which was enlarged and revised in 1949 and followed by supplements in '51, '52 and '53. These deal exhaustively with all and every type of house from the standard 3-bedroom, "five-person" house of some 950 to 1,000 square feet; or the 2-bedroom "four-person" house of some 800 square fee, both urban and rural types, also flats, maisonettes, old people's dwellings and so forth.

The books contain, besides many type plans, complete recommendations for siting, layout, town planning, heating and services. The later editions, in order to face the rising cost of building, managed to reduce the accommodation by, in some cases, 50 square feet per dwelling. If you would like an idea of costs you may take an average figure of £2.5 (or say $7) per square foot, excluding site value but including drainage.

What is the effect of this? It is, of course, that in spite of every endeavor and ingenuity to obtain variety of appearance by design, material, color, innumerable acres of our countryside are blotted with a rash of standard dwellings, and I, for one, feel that the soul-deadening effects of uniformity must thus creep still further over those that dwell in them.

Another aspect of Government control which must be mentioned, although it could never be applicable to you, is licensing. This was unavoidable because of scarcity of material and the fact that the amount of work to be done was beyond the manpower of the industry. But its effect, of course, has been a great slowing up of work, especially affecting the private client and his architect.

To consider the effect of the impact of Government on design in general is no easy matter, but I think it quite fair to say that design in large governmental offices tends to become canalized and

stereotyped along certain lines, and that quite certainly the vast majority of ardent young men who have, whether from a desire for security or in desperation for lack of individual work, sunk their identities in these big organizations, must suffer from a stifling of their hopes of being able to give their own personal expression of their powers of design.

At the same time, also, the absorption by the Government of the bulk of the building industry's output to the exclusion of the private building owner, has denied to him and his architect many opportunities for design which might well be more forceful, imaginative and expressive than much that has been built latterly.

It may seem that I have been nothing but condemnatory so far; but there is, I am thankful to say, a bright aspect to the other side.

Those in power at the top do appreciate fully all the dangers and difficulties to which I have referred. They understand with extreme sympathy the irksomeness of innumerable restrictions, the frustration they produce and their retarding drag on output. This is well exemplified in the National Consultative Council of the Building Industry—a council conducted by the Minister of Works in person, and upon which I have had the honor to serve for the last ten years. The express purpose of this Council is to exercise its power at the highest level to solve the problems and difficulties of the industry and the profession.

In the field of design of Government work, there have been remarkable and noticeable achievements, such as the New Towns. But perhaps the most expressive work has been the new schools, throughout the country, under the direction of the Ministry of Education but designed generally by the County Architect. Among these the work in Hertfordshire of our new R.I.B.A. President, Mr. Aslin, is outstanding.

When we consider, too, the bold freedom and experimentation of all the buildings connected with the 1951 Festival of Britain, both in London and outside, we cannot complain that Government-sponsored architecture lacks imagination. To indicate a work of real genius, and I mean genius especially as to its interior, I would point to the Festival Hall itself, the work of Robert Matthew, lately Chief Architect of the

L.C.C., and his team of experts and engineers headed by Mr. Samuely.

The housing development by local authorities, whether by flats in cities and towns or by small houses in the country, has, in spite of what I said about its uniformity of plan, been of a very high order of site development and layout planning in many places.

The same certainly applies to the larger war-damaged cities, such as Coventry, Plymouth, Birmingham.

It must be remembered, however, that a number of the better buildings that I have indicated are designed by well known architects in private practice to whom the work has been entrusted by the local authorities.

This brings me to the point that I want to emphasize most strongly of all that I say to you. Namely, that given good feeling, mutual sympathy and understanding, there need be no conflict between government and the individual. The idea that antagonism must of necessity exist between the two is utterly wrong. As in marriage, each should exist "for the mutual help and comfort that the one ought to have of the other."

You may feel that you wish to reply to that thought by quoting to me my own words at the beginning of this talk and to say that I am a typical Englishman trying to make the best of what is coming to me—or what has come to us. That may be. I do not, however, try to disguise the fact that in the last fifteen years we have lost much —very much—of our freedom. Furthermore, we are surrounded by a growing generation of children who have never known what real freedom was, and greatly do I regret this for their sakes, and I fear for their future.

This change which has been forced upon us by circumstances in a very short space of time is, you may say, a revolution. But think for a moment of the meaning of that term. It is only a matter of relativity. A change of anything at excessive speed is an explosion. At very slow speed it is evolution. Survival is a matter of self-adjustment at the appropriate speed.

It is my belief that nothing can wipe out entirely the spirit of adventure and the urge for freedom which inspires the soul of the creative artist and, in this belief I hope and trust.

Have Tuxedo; Will Travel

By Roger Allen, F.A.I.A.

IT HAS OCCURRED TO ME that it is just 25 years ago that I made my first public speech. It was in 1929, a year notable also for another great national catastrophe. The other great national catastrophe departed, finally, but I kept right on talking. Sometimes I am conceited enough to think that I talked the Depression to death. Possibly other factors were involved, but it is reasonable to assume that the great American public decided that they could hardly be expected to be depressed about two things at one time: business conditions and my somewhat low-pressure oratory, so they quit worrying about business to concentrate on the more immediate threat.

Twenty-five years and several thousand speeches later I have still not determined why it is that groups of people—and notably groups of architects—should wish to pay me quite a lot of money and my expenses to come and talk to them. Sometimes I think it is because I do not have a Message. There are very few speakers who do not have a Message; in fact they would feel only half dressed without one. Most of these messages have to do with a complicated and highly bogus method of selling people stuff they don't want. Now and again I end up on the same program—not at architects' meetings, I need hardly add—with a Sales Engineer with a Message, and as a result I am readying a speech that will not only *not* make an audience want to buy anything—it will cure them of ever buying anything the longest day they live.

(This has nothing to do with the subject, but I was once on a program for a state society of veterinary physicians and surgeons, and a varied program it was, indeed. First they had a paper entitled "The Problems of the Cow in Labor," and then they had me. The explanations my witty friends give of why this was a wise combination are not only rude but vulgar.)

But there are three questions that I am frequently asked, and since the questioners really want to know, I think I should try to answer them. The first question is about the dead-pan delivery. "Why," they inquire, "do you look so sad and melancholy when you are not really being sad and melan-

choly?" Well, I have always loathed speakers who were so taken with their own talents that when they essay to retail a joke, usually lifted from the "Picturesque Speech" department of *Readers Digest,* their laughter becomes almost uncontrollable before they reach the punch line. Years ago the late Keith Preston wrote a couplet full of wisdom; it runs

You must not laugh at your own wheeze—
A snuffbox has no right to sneeze.

"How," people sometimes say, "do you learn to get up and speak in public without any self-consciousness and without worrying about it beforehand?" I only wish I knew how; I never managed to do it. My memory is full of hotel rooms in which I have sat dismally and meditated on the enormous flop I was about to make before a roomful of unsuspecting people. Nice hotels, too, and widely separated geographically—all the way from the Lake Placid Club to the Broadmoor in Colorado Springs, and from the Royal York in Toronto to the Huntington in St. Petersburg, with dozens of inns in between. I sit there, late in the afternoon, and talk to myself. Talking to myself is a dangerous habit; I get such silly answers. "Allen," I say sadly, "you've had it. This is the one where you get exposed. The stuff you thought up has all the fascinating allure of a article in *Popular Mechanics* on 'How to Make Big Money Repairing Bassoons in Your Spare Time.' When you conclude your stumbling and inept remarks there will be a sullen silence and then the audience will start taking up a collection to hire a cheap lawyer and sue the program chairman. Put your toothbrush in your pocket, shin down the fire escape and make for the airport." And the only reason I don't shin down the fire escape and do just that is because I'm too weak with apprehension to make it.

And finally, quite a lot of people inquire why I don't talk as long as lots of speakers. For two reasons: one is that my researchers have proven that no audience can sit on hotel chairs and listen to a speaker for more than 38 minutes without permanent injury to the *gluteus maximus.* The other reason is that I have to hurry up and get through before I starve to death. On account of having spent several hours previous to the speech in pointing

out to myself the almost inevitably fatal consequences to my reputation of speaking at all, I have managed to get in such a state that if I ate anything thicker than black coffee I would choke to death. Furthermore I know by experience that if I manage to get through the speech without falling over my own vocabulary, I will be so elated at this feat that it will be another couple of hours before I get myself untracked so that it will be safe to take any nourishment.

Making speeches is a dreadful ordeal. I love it.

They Say:

Paul B. Wishart

PRESIDENT, MINNEAPOLIS-HONEYWELL REGULATOR CO.

(In an address before the 86th Convention, A.I.A., June 18, 1954)

This very drive for what I call "technological obsolescence" is a stimulant more powerful than many realize. I feel sure it will produce a volume of industrial construction that will confound many economists. Businessmen will simply be forced to spend their money to keep their operations abreast of the most efficient leaders.

Hon. George H. Boldt

U. S. DISTRICT JUDGE

(Speaking at the charter meeting of the Southwest Washington Chapter, A.I.A., April 24, 1954)

Great as were the accomplishments of the architects of antiquity —of the Greeks in the Age of Pericles, of the Romans in the days of the Caesars, of the cathedral builders of the Middle Ages, of the artists of the Renaissance and their priceless creations—for the most part, their works were confined to temples and tombs, palaces and parliaments, and their objectives were splendor and magnificence. It has only been in our own generation, and perhaps shortly before, that the best talents and greatest achievements of architecture have been brought to the everyday and commonplace, to the building of homes for people of ordinary means, to the raising of markets, schools and commercial buildings on an extensive scale. The future historian may well record this tremendous development as the great achievement of the architects of our time.

Mark R. Sponenburgh

(In an address before the Northwest Regional Conference, A.I.A., Eugene, Ore., August, 1954)

Though art may be considered the mirror of society it is not to say that the artist's responsibility is to record the reflected image. Probably the last positive period experi-

enced in this century was that of the 1920s. We have come to call it the blaring, honking, naughty, jazzy 'twenties. Much of this spirit was captured in the commercial and semi-popular art of the time. Its intensity and daring, especially in clothing styles, now provides us with legitimate costume material for Beaux-Arts balls. But who produced what we in the 'fifties have decided was the significant and prophetic art of the 'twenties? I suggest, Picasso the painter, Brancusi the sculptor and Wright the architect. Their production did not convey the spirit of the 'twenties; rather it was a universal spirit of inquiry and adventure.

President Eisenhower

(In a letter to the annual Convention of the Mortgage Bankers Association, Sept. 26, 1954)

The integrity of the FHA has been restored. We recognize the great contributions which the agency has made in the past years, and we are determined to develop it into a stronger and better organization . . . I shall look to those now in charge of FHA to administer the affairs of that agency in a way which will help our great private home building and financing industry to make real strides in the task which lies ahead.

The Nebraska Capitol's New Murals

THIRTY YEARS AGO Bertram Grosvenor Goodhue designed the Capitol for the State of Nebraska, having won a nation-wide competition which was the architectural event of the year. The monument was finished in its major aspects by the Goodhue Associates after his death. However, the Capitol is still incomplete. Spaces intended for mural decorations are as yet uncovered.

Last spring the State of Nebraska held a competition with the purpose of selecting an artist to execute murals for three important spaces in the rotunda of the building. It was hoped that these would set a standard, upon the basis of which further murals might be added as funds became available.

The competition was limited to seven invited artists who were paid $750 each for sketches: Henry Varnum Poor, Skowhegan, Me.; Kenneth Callahan, Seattle, Wash.; Kenneth Evett, Cornell University, Ithaca, N. Y.; Anton Refregier, Woodstock, N. Y.; Joseph Lasker, Urbana, Ill.; Joe Young, Los An-

geles, Calif.; and Edgar Britton, Colorado Springs, Colo. Col. Harry F. Cunningham, Chairman of the Nebraska Capitol Murals Commission's Committee on Murals, served as Professional Advisor to the Jury. This appointment had a noteworthy fitness in that Col. Cunningham, as an architect, had been associated with Goodhue and the Goodhue Associates. In addition, at least two members of the Competition Jury had made important contributions to the original design—Lee Lawrie, sculptor, and Hildreth Meière, muralist. Mr. Lawrie created all the sculptural work in and on the building*; Miss Meière had contributed much mural work, and the design of tile and floor mosaics. To these two were added as judges Frederick A. Sweet, of the Art Institute of Chicago, and Marvin Robinson, an architect who has grown up professionally in the shadow of the Capitol. In this Jury's deliberations the Nebraska Capitol Murals Commission reserved for itself one vote in the final judgment.

Of the competing artists there were required three sketch panels —1″ to 1′ in scale—in full color, each 18″ x 27″. Each sketch, in the Jury's deliberations, was successively mounted in the "window" of an enlarged photograph of the rotunda's interior elevation, thus facilitating judgment of how the mural would look in its place on the limestone walls (see p. 216). The artists were free to suggest the media of mosaic, fresco or painting on canvas.

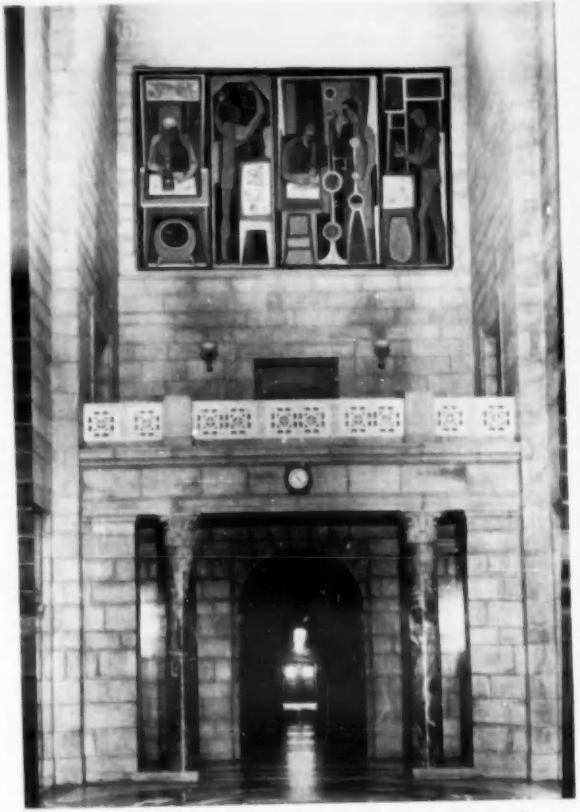
The competition was won by Kenneth Evett, Professor of Painting in Cornell's College of Architecture. His sketches, in the colors of a Navajo blanket, are reproduced in monochrome herewith. Payment of $26,000, plus the $750 for the competitive sketches, was the prize offered in the program. Professor Evett is taking a year's leave of absence from Cornell to execute the panels. These will be mounted in place under another contract.

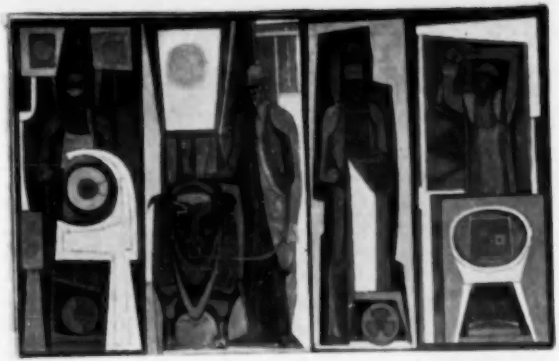
It may be added that six of the seven invited competitors have offered their opinions that the competition was the fairest and most acceptably run in their experience; and two of the losers have added their congratulations to the Jury on its choice.

* See the book, "The Architectural Sculpture of the State Capitol at Lincoln, Neb." by Charles Harris Whitaker and Hartley Burr Alexander. Press of The A.I.A., 1926.

JURY FOR A COMPETITION HELD TO SELECT AN ARTIST FOR MURALS IN THE ROTUNDA OF THE NEBRASKA STATE CAPITOL

L. to r: Colonel Harry F. Cunningham, Professional Advisor; Frederick A. Sweet, Curator of Paintings in the Art Institute of Chicago; Hildreth Meière, Muralist of New York; Lee Lawrie, HON. A.I.A., Sculptor, Easton, Md., and Marvin L. Robinson, Architect, Lincoln, Nebr.





"Works of the Hand"

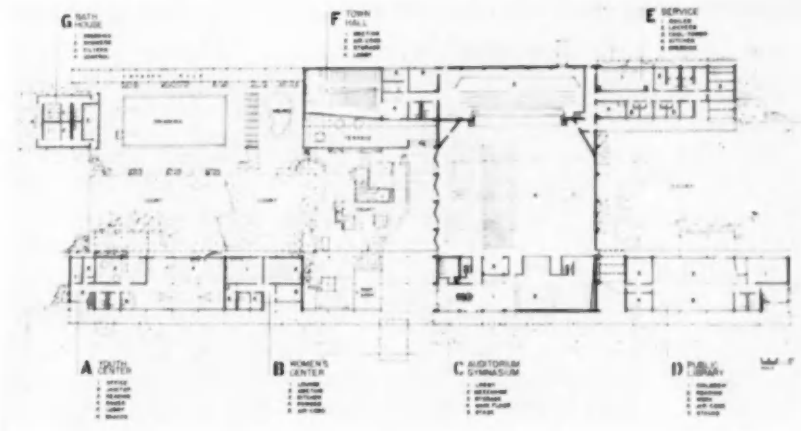
"Works of the Head"

"Works of the Heart"

SKETCHES OF THE WINNER IN NEBRASKA STATE CAPITOL COMPETITION, KENNETH EVETT OF CORNELL UNIVERSITY

1954 National Honor Awards Program: First Honor Award
Fort Brown Memorial Civic Center, Brownsville, Texas
John P. Wiltshire and J. Herschel Fisher, Architects

From the Jury Report: There are relatively few examples today of the civic center or grouping of public buildings which can be called architecture. This is a good example in present-day terms of a basic community need to provide facilities for general public use.



1954 National Honor Awards Program
First Honor Award
Santa Monica City College, Santa Monica, Calif.
Marsh, Smith & Powell, Architects

From the Jury Report: The presentation of this project made it easy for the Jury to appreciate its qualities. The grouping of buildings is well managed and achieves an integration in its use of courts, its richness of detail, the consistency in the building units and the landscaping.

"The Architect at Mid-Century"

Reviewed by Richard M. Bennett, F.A.I.A.

THE ARCHITECT AT MID-CENTURY. Report of the Commission for the Survey of Education and Registration, A.I.A. Vol. One, Evolution and Achievement, edited by Turpin C. Bannister, F.A.I.A. 558 pp., $8.75. Vol. Two, Conversation Across the Nation, edited by Francis R. Bellamy, 270 pp., $5. Both volumes, $12. 7" x 10". New York City: 1954: Reinhold Publishing Corp.

THE TWO VOLUMES which constitute the report, "The Architect at Mid-Century," are exhaustive, provocative, and yet a little elusive.

As historical background and a description of architectural education in factual and measurable terms, it is hard to mention any omissions which would not seem quibbling. As the testimony the Commission for the Survey of Education and Registration assembled to reach the conclusion that "no revolutionary change seems demanded," and that what is needed throughout is "intensification, systematization, refinement, and deepening," we have the record of a gigantic, painstaking effort. Most certainly, the implementation of the Commission's final Recommendations should be based on the weighing of the factors disclosed in these volumes. Beyond that, the books stand as prerequisite reading for those who demand reform and new form in the various phases of our profession—the schools, registration boards, The Institute, canons of practice, and relation to the building industry as a whole. All of us who are prone to ready fault-finding with our profession will do well to consult this well-rounded inquiry in the future before pressing home our so often self-centered judgments.

The historic research, the facts, the diagrams, charts and graphs of the first volume are almost overwhelming for a casual reader—but the book is not meant for casual reading but as a landmark in the dissection of a great profession. The interpretation of some of these facts, the projections of some of the graphs, are fair game for those entertaining varying philosophies, but these are not in the scope of this review. Within the limits set by the Commission, the report covers fully the facts as they were discovered. An obvious criticism is that they are covered too fully,

but such a judgment is not valid when one realizes that this massive report is going to be most useful in the future when it will be used as a gauge to measure the future growth and decline, diagnose the new ills, and rediscover lost ideas and possibilities of our profession.

Again, this is not the place to consider the forty-three Recommendations of the Survey Commission. Every member of our profession should be interested in these, and the best material for their intelligent appraisal is concentrated in these volumes. To sift out the relevant material does not make easy reading, but we must keep in mind the book is not just an argument for the Commission's conclusions: it is a record of the facts from which recommendations were extracted, and another Commission might well render other recommendations. If we find the text hard to read, it is because to a great extent there has been a dedicated effort at finding the precise balancing of truth, the exact point at which the light shines most purely, and this is a far different thing from distinguishing between black and white.

Volume Two, called "Conversations Across the Nation," is most suggestive and interesting, being discussions by outstanding citizens in ten cities from coast to coast on the present status and future of the architect. This book is the result of the Carnegie Corporation's being interested in what was thought of architects by the public as well as in how we evaluated ourselves. By reading from both books at the same time, one gets a better balance between important details such as, say: how to teach structure and important trends such as the ultimate impact of the automobile on buildings; between the immediate small anxieties and a glimpse of the broader perspective of buildings related to a rapidly changing society. It seems doubtful if this approach through talking with invited guests adds much to anyone's knowledge of the general attitude of the public to the architect, but it does reaffirm the objective of making the architect of the future a broader-gauge fellow; teaching him to know how to use knowledge rather than how to store facts; to act as a social organism as well as a technician involved in physical and visual problems. Engaging, interesting and provocative as this second volume is, its contrast to Volume One cannot help but emphasize the failure of both books

in qualitative subjective evaluation. It can be argued that because of the great scope of both books one should expect a certain amount of broad simplification. And it is true that a study based on measurable quantitive factors requires the premise that one architect plus one architect equals two architects. But this romantic reviewer, looking at the graphs, caught himself wondering about a peak here and a valley there, and imagining the flesh-and-blood man that caused a jagged bump on what should obviously have been a sweeter mathematical curve. It is stated somewhere in the first volume that you cannot measure genius, and that qualitative evaluation is something for the metaphysicians, although everyone knows there is a rapidly increasing group of social scientists involved in the qualitative measurement of group attitudes and individual skills. In fact, the third Recommendation of the Commission is that aptitude tests for prospective architects should be perfected. This seems very much to the point in the light of industrial testing of manual and mental capacities and with the government even successful in the use of a battery of similar tests as the basis for the selection of secret agents. Perhaps the first step in this direction for our profession should have been a study of the innate aptitudes and attitudes of practising architects today.

If other readers feel something is lacking, that something eludes them after reading this book, it may be because some deeper type inquiry into the psychology and the social relations of a proper cross section of individuals engaged in architecture should have been undertaken. There is a certain satisfaction in seeing where one fits in the total factual picture of the profession, how much one earns in relation to others, how big one's office is, compared to average, and so on. But the "whys" of an architect's status are not inquired into. How important are personality factors; what is the real result in marrying the boss's daughter; what happens to the men who win the big student-design competitions (compared to the often-more-successful-in-later-life second prize winners); what makes an architect a leader in his community; how does an architect become an effective member of society; how has, how does, how can the young architect synthesize the objectives of architecture he has

been taught with those of his community so that eventually his clients believe he is expressing *their* aspirations? These are the unanswered but not entirely unanswerable questions with which one is left. The books recognize the need of better relating the individual architect to his society, but give little aid or comfort to those who actually seek the goal. This may properly be a task added to the next survey.

Meanwhile, the thorough, exacting work which has been done must be accepted on its own terms. The profession owes much to the men who initiated the study, carried it forward, edited it, came to some conclusions. One cannot quarrel with the objectives of their final recommendations.

Hubertus Junius to Hubertus Tertius

WHEN you entered the sacred grove of the Academy I did admonish you in the following manner:

"Architectural ethics be those courtesies that people of good breeding show one to another."

But a wise man now comes forth and cries in the pages of the JOURNAL saying: "These be two things, those personal ethics learned at thy mother's knee, and these other things declared by those who barter and trade ideas, to be necessary to the survival of the profession."

This be deep wisdom, my son, for those words I gave to you apply only to those things of the first part and would be of no worth to those whose mother's knees were inadequate to the occasion. A great truth should have equal impact on all men, so amend my admonition to read as follows:

"Architectural ethics are those courtesies that people of good breeding show one to another, in self defense."

The Brunner Scholarship

NEW YORK CHAPTER, A.I.A., is accepting applications for the 1955 Brunner Scholarship. The grant is for an amount up to $2,400, to cover advanced study in a specialized field of architectural investigation. Candidates should be American citizens with advanced professional backgrounds and currently active in architecture or related fields. Applications must be

filed by November 15. Details may be had from the Chapter office at 115 East 40th St., New York, N. Y.

India's Most Modern City: Chandigarh

By Taya Zinkin

The author frankly admits to being a laywoman, untaught in architecture. Her criticism reflects the viewpoint of the city dweller in India. Appearing originally in *The Manchester Guardian Weekly* for May 27, 1954, it is here reprinted in large part, by permission of that publication and the author.

CHANDIGARH, the new capital of the Punjab, is as unique as the Taj Mahal. It is an artificial city planned by architects on the drawing-board. It is to be the proof that a capital which has not grown of itself, but has been deliberately planned as a part of the Welfare State, can have its own life and personality. Both Washington, D. C., and New Delhi are spacious, majestic, clean, official graves. Will Chandigarh live?

In 1947, when India was torn asunder, the Punjab was bloodily split into two. The Sikhs and the Hindus not only lost their families but also lost Lahore, their beloved capital: the Lahore of the public gardens, the bountiful river, the brothel district dear to Kipling's Mahbub Ali. The New Punjab Government had to do everything at once: rehabilitate refugees, build houses, a university, a secretariat. So it decided to build a new and very special city. To build a new city is cheaper than to expand an existing one; and it was a tonic for the Punjabis' shattered morale to try to make a great beautiful city, not just a squalid collection of refugee huts. The cost of the individual buildings was to remain as low as possible, but only the best town planners and architects would do for the designs. After all, compared with Haussman's pulling down the heart of Paris to make boulevards, to hire Le Corbusier is not extravagant.

The town of Chandigarh was originally planned by Albert Mayer,* the famous American architect; it is being executed, after

*Mayer & Whittlesey, Architects and Engineers. Albert Mayer's article in The JOURNAL for October, 1950, gives credit also to Clarence Stein, James Buckley, Ralph Eberlin, Matthew Nowicki and Clara Coffey of his associates—Ed.

some modification, by France's Le Corbusier and his team (consisting of Jeanneret and two British architects—Maxwell Fry, whose experience in the Gold Coast makes him particularly suitable, and his wife, Jane Drew).

Chandigarh will cost about £12 millions for a town of 150,000, which can grow to half a million —it is spread over fifteen square miles—and the Government hopes to recover half the cost from sales of private and industrial plots. Of the 71 industrial plots, sixty have already been taken. But it will need another two years before the Punjab Government has completed the 3,208 houses, the 500-bed hospital, the fifteen nursery schools, the eleven junior schools, the residential college, the two ordinary colleges, the five health centers, the six community centers, the stadium, and all the other amenities to which it is committed. Chandigarh's 25 sectors are laid out so that all the houses face the hills, the Shivaliks, the only relief from monotony in a district whose topography is irretrievably dull. The surroundings are so flat that, even from the rooftops, one cannot see anything: the earth seems to run away from the eyes so that one does not even get the sense of space one has on a ship at sea. The sectors are self-contained and designed for neighborly living; each has its own shopping center, amenities, and gardens. In each, interspersed among the Government buildings, are private plots so that no bureaucratic uniformity will stifle the nascent city; indeed, the danger is not uniformity but that a *nouveau riche* will compete with Le Corbusier by building concrete monstrosities. In anticipation of social change, each sector includes houses of at least thirteen different income categories, so that a principal in the Civil Service lives across the road from his messenger boy. There are open spaces everywhere, so much so that the houses seem mere dots in the wilderness.

Sectors are laid out according to Le Corbusier's pet theory that towns have a biological life of their own: the artificial hillock of the High Court and the Secretariat form the head of the town, the industrial area its appendix. The roads for fast-moving traffic are the arteries (there is a complete network for seven different speeds); the inner circle road for slow-moving traffic to backdoors is the capillary on the left toe. The

High Court, Chandigarh's crowning glory nearest to the hills, rises majestic, grimly essential and powerful, the embodiment of purpose, like Le Corbusier himself. There is nothing superfluous; the sunbreakers are strictly functional and harmonious, with the rigor of a Bach study . . . They may be bricks jutting their shadow on to the wall or mobile concrete Venetian blinds, flat vertical columns or flower-box shapes above windowsills. Sunbreakers and attempts to tame the climate have determined all design at Chandigarh. In Le Corbusier's sunbreakers there is genius with nothing to spare. In Jane Drew's there is the practical housewife's hate for dust and, as in her health center, the generous harmony of a loving nature, intense (Jane eats life with two spoons) yet relaxing (she finds time to waste on beauty for the poor, and brings art and color into play).

The High Court may dominate Chandigarh, but it is the health center which is Chandigarh's loveliest building. It has the grace of pastel shades, but it will not weather; its personality is too tender to arrest the spit on the pan-chewer's lip before he splashes the wall with his bleeding stain. The high school, also Drew's, is a compromise between a schoolboy's own idea, his teacher's needs, and the restrictions of finance. The walls are open for draughts, the rooms are gay, the sun is kept out by streamlined monastic sunbreakers, which give galleries so much depth that they already echo the running feet of Chandigarh's youth, although so far the only noises are the mason's hammers and the pile-drivers which dot Chandigarh with doughnuts of smoke. The Government press and the hostel are Maxwell Fry's: they are solid, sound, practical. By contrast Jeanneret's assembly quarters near the High Court are, like so many of his houses, a painful assertion that he is more than Le Corbusier's pupil: every window is underlined almost with rage.

It is to the sunbreakers that Chandigarh's houses owe their peculiar breakfast appearance: they have that egg-box look. Sunbreakers are cheaper than the old-fashioned verandas, but the verandas, at a pinch, provide an extra room. Sunbreakers are every homing pigeon's answer for a nest; they collect dirt, dust, and are natural ladders for thieves. The extra room in a country like India

(where the joint family system combines with unemployment to squeeze fifteen people into one room) is always useful—and pigeons, where so many are vegetarians, can be a nuisance. But the builders of Chandigarh have a weakness for anticipating social revolution. They provide every possible amenity, and then reduce the number of servants' quarters and do away with those undenominated rooms which hang about loosely in every old Indian bungalow and are so handy when one's third maternal niece has her fifth baby. No such unkempt rooms for Chandigarh! As in the English prefabs, space is money. But even the category earning £1 per week or below gets two rooms, a kitchen, and half a postage stamp of veranda. There are 1,111 such houses neatly sliced in lines peppered over the sectors.

In India the lower down one goes in the social scale the cleaner the house. In Chandigarh the sweepers keep their houses cleaner than their old quarters, and are most grateful for the tap, the light, and cross-ventilation. By contrast, one judge's house was a pigsty. The open staircase wall, dotted with brick lattice, sucked the dirt in without ever being dusted; the many tilting windowpanes had not been cleaned, the walls were dotted with cooking stains, doors were coated with fingermarks. In the living-room the built-in light was smashed, a cracked window-pane was pasted with newspaper, and shelves over the mantelpiece displayed an aspirin bottle and a toy. The bedrooms were even worse. Additional storage space intended for books, and shelves for shoes, contained empty bottles of all sorts, and odds and ends. Many of the houses have long ceiling-to-floor windows; these are a great source of embarrassment to the inhabitants used to purdah; to protect their lost privacy they hang bath towels over the window or paste on "pin-ups" or comics; a few invest in curtains, and of those so few have taste than one hankers for the "pin-up." Punjabis are no interior decorators.

The main changes forced on the dwellers of the higher category houses (from Ministers to senior clerks) are: a kitchen where the hearth is raised so that one must cook standing instead of squatting, lavatories outside the bathroom, no spare room, not enough servants' quarters, the idea that one's garden must be private—it faces the liv-

ing-rooms which are at the back of the houses—and coolness at the expense of cleanliness or privacy. The guinea-pigs of Chandigarh take to these changes with varying acrimony.

Social changes follow architectural improvements s l o w l y. Whether the houses will survive being abused until the joint-family system breaks down and there is enough employment; whether the Western taste and way of life can be imbibed from walls is yet to be proved. Meanwhile the experiment in better living limps along. Nehru, Le Corbusier, Fry, and Drew—all Westerners—are determined to try to beat old habits with new walls.

Licensing Procedures through the National Council

By Joe E. Smay

MEMBER OKLAHOMA BOARD OF GOVERNORS OF LICENSED ARCHITECTS.
THIRD VICE-PRESIDENT, NATIONAL COUNCIL
ARCHITECTURAL REGISTRATION BOARDS.

IMAGINE, if you can, what a handicap to interstate practice of our profession, if each architect who desired to practise in another locality, were required to take a separate written examination in each locality where he found it expedient to practise. The National Council of Architectural Registration Boards, foreseeing this problem early, proceeded to facilitate registration in other states by those who have proven their competence in one state. Today there are about 1860 certificate holders and 4,300 architects who hold N.C.A.R.B. records. There are, no doubt, other architects who may be interested in what N.C.A.R.B. can do for them, and it is to those architects who may wish to clear up these facts that this article is addressed. Also, it may be of some service to those few architects who do not realize the great distinction which exists between an N.C.A.R.B. record and a certificate.

There is no such thing as a national architectural examination which may qualify an individual to practise in all states. The reason for this is the somewhat jealous guardianship each state enforces in the name of "states rights." It is generally a well known fact that

all our states, also including Hawaii, District of Columbia, Puerto Rico, and Alaska, now have license or registration laws which require would-be practitioners to satisfy the requirements of the various boards before they may legally practise architecture. The National Council of Architectural Registration Boards was created with one of its primary objectives, "to simplify interstate registration of individual practitioners by providing a procedure for the exchange of credentials through a national file." All states and the provinces named above are Council Members except Kansas. The National Council Members are the State *Boards* of architectural registration.

But, there is a very material difference between the N.C.A.R.B. certificate and the N.C.A.R.B. record. Any reputable individual can, upon application and payment of a fee, obtain an N.C.A.R.B. record. It is merely a verified record of that individual's education, experience, and recommendations, and it may be obtained by completing the application form obtained from the Council offices in Chariton, Iowa.

But, an N.C.A.R.B. certificate is much more difficult to obtain. The applicant must pass a creditable Junior or Senior examination, and he must have satisfactory education and experience before he is eligible to take the examination. No such examination is required to obtain a record. However, one who takes such an examination also establishes and receives a record. All records are kept on file in the Council offices and are not delivered to the individual. It is a certified and proven record and thus may not be altered by the individual, though he might be tempted to do so. The record is made available to those individuals who need the information it contains, on request of the record holder.

As you begin to inquire about N.C.A.R.B. certificates and records, there is certain to be reference made to green, buff, or blue covers. These different colored covers have a particular significance to N.C.A.R.B. personnel and various state boards. The partial record, in process *but not completed,* is enclosed in a green cover. *Certificate holders records* are enclosed in a blue cover, and the *completed record* for all but *certificate holders* is enclosed in a buff cover. Thus, at a glance those familiar with this procedure will know that the rec-

ord of an individual enclosed in a blue cover is that of a certificate holder and that he has passed an N.C.A.R.B. examination or the equivalent of an examination.

Applicants having less than ten years practice in architecture are required to take a thirty-six-hour written examination, and the fee for admission to a Junior examination is $15. Those who may be eligible to the Senior examination must have had not less than ten years practice as a principal, and the fee is $25. Taking the examination must be voluntary on the part of the applicant. Generally, these examinations are given by the applicant's own state board unless for some particular reason the N.C.A.R.B. secretary assigns the applicant to take the examination under some other specific state board. The successful passing of either of these examinations entitles the examinee to a National Council Certificate. Such a Certificate consist of an illuminated document suitable for framing and it deserves a conspicuous display in the holder's office. The fee for transfer of a record to a different state is $15.

While it is not mandatory for a state board to do so, the holder of a Certificate, who desires to obtain a license to practise in another state, is usually granted that license without there being required the formality of a personal appearance before that state board. The holder merely sends $15 to the N.C.A.R.B. secretary and requests him to send the record to the board of the state in which the additional license is desired. Missouri, Kansas, and Illinois are the only states which require supplementary evidence in addition to the blue-covered record. It may be added that even these states usually show additional consideration for the holder of the certificate. This is a very great service to various architects who are required by their practice to obtain licenses in numerous states. *Some state boards* are now requiring *all* applicants who are already licensed in another state to first obtain an N.C.A.R.B. record before the application will be considered.

The holder of the N.C.A.R.B. record, while not receiving such favorable consideration by various boards, nevertheless has his record already prepared with all pertinent information verified by the N.C.A.R.B. In effect the buff-covered record says to the state board in question, "Here is a verified record of the applicant's edu-

cation and experience; use your own judgment in granting him a license to practise." Thus, by its nature, the possession of a record is a great timesaver, not only for the applicant, but also for the board who would otherwise be required to write to various references for verification of facts stated by the applicant. The important point is that with N.C.A.R.B. records such facts have already been verified.

Occasionally a record holder may "innocently" assert that he is a certificate holder, when in reality he is not at all. This clear distinction between a record holder and certificate holder is of considerable importance to many architects and board members who are sometimes required to pass on the qualifications of a practitioner. While it is possible that the qualifications of a record holder may be equal to or even superior to those of a certificate holder, the point to remember is that the certificate holder has a proven and certified record of his qualifications. Such an individual usually may become the holder of a certificate by the mere formality of submitting certain evidence and taking an examination.

This service, rendered at a nominal cost to the entire profession, has proven of great value to many practitioners and state boards. No doubt, architects in those states where N.C.A.R.B. is not recognized experience greater difficulty in obtaining a license to practise in many states than those in states who do recognize this organization. Registration boards are created to grant licenses to those who are qualified and, by the same token, to refuse a license to those who are not qualified, thus offering a protection to the public. Boards are not created to keep qualified men from becoming licensed on the basis of creating less competition for those who are licensed. If you anticipate the possibility of desiring to practise in some other state from the one in which you are now licensed, you should seriously consider the establishment of a record, with possibly a certificate, since it is certain to expedite your reciprocal licensing.

News from the Educational Field

PRATT INSTITUTE School of Architecture has announced the following appointments to the Graduate School faculty, beginning this

fall: Robert L. Davison, Philip C. Johnson, Morris Ketchum, Jr., F.A.I.A., Frederick J. Diesler and George Nelson.

UNIVERSITY OF PENNSYLVANIA'S School of Fine Arts announces the appointment of Ian L. McHarg, formerly a planning official of the Department of Health in Scotland, to direct its curricula in landscape architecture.

It was also announced that Dr. Grant C. Manson, assistant professor of the history of art, has been appointed vice-dean of the School of Fine Arts under Dean G. Holmes Perkins. Dr. Manson succeeds Dr. George B. Tatum, associate professor of the history of art, who relinquished the administrative post but who continues in his teaching duties.

PRINCETON UNIVERSITY'S School of Architecture has R. Buckminster Fuller working with 20 graduate students on a research project in which the U. S. Marine Corps is interested. They have succeeded in reducing the theoretical drag of an air-borne structure approximately six-fold.

Shall Professional Men Advertise?

A DEBATE IN LETTERS, THE LATTER MUCH ABRIDGED

From Ralph W. Keller of the Minnesota Editorial Association, "Representing Minnesota's 430 Newspapers."

To Messrs. Armstrong, Larson, McEnary, Swanson, Tusler, of the Minneapolis Chapter, A.I.A.

Gentlemen:

It apparently is no secret that the Minneapolis Chapter of The American Institute of Architects is in the throes of one of those spirited and vigorous discussions or debates around which our American democracy is built . . .

This office is advised that you gentlemen are among those opposed to a revision of the A.I.A. code which would permit members of the Institute to buy advertising in bona fide newspapers.

Please bear with me as a spokesman for the Free Press while I try to briefly point out a few of the fallacies in such a position. An assignment which I shall frankly hope to execute so convincingly that you gentlemen will send your dele-

gates to Boston instructed to re-enact on the convention floor the Boston Tea Party, if necessary, to liberate your profession from undemocratic and un-American regulations and restrictions.

If all of the professional groups —law, medicine, accountancy, optometry, and many others with restrictive codes of ethics—should succeed in stifling all forms of public announcement, the inevitable result would be professional monopolies. The many public services —laundries, repair shops, cosmeticians—would soon be attracted into this protected circle. Then the retail trades. Then the producers and distributors. The ultimate result could only be the loss of a free press. Then the loss of our free economy. Then the loss of dear-bought freedom.

Let us grant, as your A.I.A. code puts it, that the professions cannot actively compete in a commercial sense and still render the highest and most completely satisfactory service to their clients.

But let us also grant that to reject, abandon, and abhor all advertising as unethical is to create a secret monopoly that is far more likely to turn malevolent than benevolent; that can ultimate in faults and weaknesses and untoward practices far greater than the mere appearance of a firm name in print. Who, in the absence of all means of comparison, in an utter vacuum of competition, with all professional practitioners in "ethical collusion"—who is to know what is the highest quality of any service? Who can have any standards for measuring the real worth of any service?

When advertising becomes unethical and illegal, competition becomes unethical and illegal, then monopoly becomes inevitable and free enterprise dies . . .

To curb by law or by professional codes the good old American spirit of "get up and get" is to retard the advent of the prosperity and peace toward which the world strives. I cannot believe that you and your A.I.A. colleagues want any part of such a reactionary program.

In other words, gentlemen, it is literally and actually true that professional ethics are forcing the country doctor and lawyer and many of their professional colleagues into the crowded, specialized, stultifying "concentration camps" of our great metropolitan centers where they dare hope that possible clients will be able to find them . . .

From Dale W. McEnary, F.A.I.A.
To Ralph W. Keller

Dear Mr. Keller:

I do not care to enter into a lengthy exchange of correspondence

on the subject of advertising, but there is another side to that subject which you either do not admit or at least have failed to consider, and that is the attitude of high-minded professional people toward advertising in relation to their own services.

In the first place, I should like to state that the Minneapolis Chapter of The American Institute of Architects has never been in the "throes" of a spirited debate on the question of self-advertising, and contrary to your expressed hope, the recent Boston Convention did not work up any "head of steam" over this question.

Certainly you cannot say that the professional groups of law, medicine, accountancy, etc., are trying to stifle all forms of public announcement! Yet that is what you are evidently implying when you say that "should they succeed —the inevitable result would be professional monopolies." Then you say that public services such as laundries, cosmeticians, etc., would be attracted into this protected circle "until the ultimate result could only be the loss of a free press, then the loss of our free economy and then the loss of freedom." This is carrying an idea to an unwarranted conclusion. Certainly freedom does not depend on advertising, nor does a free economy depend on advertising. A free economy may expand by advertising, but it does not depend on it.

The "press" meaning primarily newspapers, may be dependent on advertising, but in saying so we only mean that newspapers would be expensive if the paid advertising did not carry the cost load instead of the individual subscribers. I might add though that many citizens are wondering today whether the press is trying to give them news or trying to sell them more goods they cannot afford to buy.

The worth of an architect's service is measured by his integrity, experience and good judgment, also by his well designed and ably supervised building, ending with a pleased and satisfied client. These qualities can be easily checked by asking former clients or builders who have built from his plans or worked with him. In all self-respect these qualities cannot be stressed in self-paid-for advertising.

Surely no one, not even an architect, expects advertising, in the general sense, to become unethical from a business standpoint. Here again you fail to see the difference between professional ethics and business ethics, and there is a difference. Business is highly competitive today and relies in large measure on expensive advertising to sell "things," to "make money." This results in extravagant statements, often fantastic and some-

times not true. Self-advertising would end the same way. Professional people have only service to sell, not products. It is ill-mannered and presumptuous to boast of one's self or his work, and that is what self-advertising would do.

Professional codes of ethics are not artificial standards. Could you tell by an ad in a newspaper who was the best, or even a good, professional man? Or who was the worst? Is the one who pays for the largest ad the best? Or if the ad says he is the best, is he? The Minneapolis Telephone Directory carries in the classified section under "American Institute of Architects" a list of all members in Minneapolis. This list is available to all who are interested in good architectural service, as such membership is a stamp of accepted ability and integrity as determined by fellow practitioners.

If "it is in keeping with the American tradition that an ever-aspiring progressive people have a right to know where they can buy the goods and services that have put this nation and kept it in the van of world progress," then why can we not say that it is the responsibility of a free press to make such information known to the public? If the whereabouts of professional service should be made known to the public as its "right," is it proper to compel professional people to insert paid ads to give to the public something they have the "right" to have? That isn't freedom!

However, in an endeavor to clarify our position more quickly with you, I am enclosing a copy of "The Standards of Professional Practice" as adopted by The American Institute of Architects in their convention of last June, (the printed "Proposed Revisions" have been interlined as adopted by the convention) and also a typed copy of the official "Guide to Permissive Publicity and Advertising Practice for Members of The American Institute of Architects." This chart was approved and adopted at the June 1954 meeting of The American Institute of Architects Board of Directors who directed that it be distributed to the membership.

The large majority of us feel this policy is in the best interest of the public and enhances the integrity and dignity of the profession. As a group we are free to spread the gospel of good architecture and good architectural service to the public in any way we choose. This position is a continued effort to maintain the highest ethical standards in one of the greatest of all professions.

As a sequel to these letters, it may be recorded that Mr. Keller

telephoned and wrote Mr. McEnary and thanked him for his reply, adding: "Believe me, I have a far keener appreciation of honest-to-goodness professional ethics than has ever before been presented to me, and a deeper desire to respect them in all fields."

Books & Bulletins

THE NEW SMALL HOUSE. By F. R. S. Yorke, F.R.I.B.A., and Penelope Whiting, A.R.I.B.A. 144 pp. 7⅛" x 9¼". New York: 1954: British Book Centre, Inc. $5.50

Primarily a picture book of what England has done in modern small and medium-size dwellings, with plans and structural details.

THE RISE AND FALL OF MAYA CIVILIZATION. By J. Eric S. Thompson. 294 pp. 6¼" x 9⅜". Norman, Okla.: 1954: University of Oklahoma Press. $5

A comprehensive account embodying what is known of the Maya people and civilization. One of the most fascinating mysteries of history has been this people who charted the heavens and reckoned time with accuracy approaching our own Gregorian calendar, yet lived in the Stone Age and never discovered the wheel and never made the short step from corbeled spans to the arch. The author, an archaeologist with the Carnegie Institution, is a sympathetic protagonist of this fascinating people.

PRINCIPLES OF REAL ESTATE. By Arthur M. Weimer and Homer Hoyt. 628 pp. 6" x 9". New York: 1954: The Ronald Press Company. $6.50

The third edition of a work first published in 1939, written primarily as a textbook for students and now broadened to include rural as well as urban real estate, delving into land economics as far probably as the architect will care to venture.

THE COMMUNITY BUILDERS HANDBOOK. By the Community Builders' Council of the Urban Land Institute. Edited by Max S. Wehrly and J. Ross McKeever. 334 pp. 6" x 9¼". Washington: 1954: Urban Land Institute, 1737 K St., N.W. $12

A third revision of a work first published in 1947, bringing up to date the development in community design as recorded by the Com-

munity Builders' Council of the Urban Land Institute. The book lays stress chiefly upon residential communities and shopping centers.

DESIGN FOR MODERN MERCHANDISING. By the editors of *Architectural Record*. 256 pp. 8¼" x 11⅝". New York: 1954: F. W. Dodge Corp. $8.95

A compilation of articles and illustrations that have appeared in the *Architectural Record,* divided as to stores, shopping centers and showrooms.

REBUILDING THE LAND OF ISRAEL. By Gershon Canaan. 222 pp. 8¼" x 10¾". New York: 1954: Architectural Book Publishing Co., Inc. $12.50

A young architect describes the search for an architecture suitable to the needs of the young Jewish State—a groping that as yet has produced only a confusing medley of forms taken partly from the past but largely from contemporary magazine illustrations.

ROOFS FOR THE FAMILY. By Eva Burmeister. 212 pp. 5⅜" x 7¾". New York: 1954: Columbia University Press. $3.25

The Director of the Lakeside Home for Children in Milwaukee tells how her charges were moved from a nineteenth-century Victorian mansion into three modern cottages, revealing much of the essence of sympathetic child care.

Calendar

November 3-5: Convention of the Texas Society of Architects, The Texas Hotel, Fort Worth, Tex. Theme: "The Young Architect in Practice."

November 6-10: Structural Clay Products Institute holds its 1954 Convention, Hotel del Coronado, Coronado, Calif.

November 13-14: Regional Conference of the Great Lakes District, Cincinnati, Ohio.

January 16-20: Eleventh Annual Convention and Exposition of the National Association of Home Builders, Conrad Hilton and Sherman Hotels, Chicago, Ill.

January 24-27: 61st Annual Meeting of American Society of Heating and Ventilating Engineers, Bellevue-Stratford Hotel, Philadelphia, Pa.

April 23-30: Historic Garden Week in Virginia, the proceeds of which are to go to the restoration of Woodlawn Plantation. Further details from Mrs. Irving L. Matthews, Jefferson Hotel, Richmond 19, Va.

April, 1955: Regional Conference of the South Atlantic District, Charleston, S. C. Theme: "The Architect and His Community."

April, 1955: Regional Conference of the Western Mountain District, Phoenix, Arizona.

The Editor's Asides

WITH RUSSIA turning out about three times as many college-trained engineers and scientists as we do, President Eisenhower has appointed a special Cabinet committee to study the situation. Two factors are tending to slow up our output of these trained men: one, the reluctance of local draft boards to grant deferment to graduate students; and, two, the growing tendency in our high schools to prepare fewer of the students to carry on with scientific and engineering studies in college. Since we are depending on less than half of one per cent of our population to continue the advancement of our living standards and our equipment for national security, we cannot afford to let the personnel supply dwindle any further. We must choose between a sufficiency of scientists and an oversupply of soldiers.

AN ARCHITECT who was staggered by the results of a disastrous fire in his office begs us to caution his fellow practitioners to provide for such an eventuality. He suggests that all files, records, framed certificates, library catalogue, drawings and so forth, be microfilmed or otherwise recorded, with these duplicate records put in a safe place. The difficulties of resuming practice after a real fire are obvious.

THE UNPRECEDENTED GROWTH we are witnessing in communications seems universally welcomed as a great step forward in the march of civilization. The news of an earthquake in North Africa reaches across the world as quickly as it shocks a neighboring village. The details of Mexico's University City become familiar to us even before the Mexican student matriculates for his training in the new buildings. "International Style" a short while ago was an ill-fitting label somewhat derisively given an unfamiliar manifestation of architectural design arising in Europe. Was the term, however, an intimation of a development, still afar off but marching toward us? Are the spread and improvement of communications making for uniformity of architecture throughout the world? Are the variables of regionalism to be expunged from the face of the earth? Will future generations enjoy no longer the chalets of Switzerland, the barns of Pen-

nsylvania, the stone cottages of England's Cotswold, the minor chateaux of France, the brickwork of Holland, the house-and-garden unit of Japan? If, instead of architecture inspired by the *genius loci,* we overlay the world with an international standard of prefabricated engineering, that will be the architectural profession's exit line.

PRESENT-DAY THINKING as to protection from bombing seems inclined to a middle path between resistant structure and dispersal. Ray M. Sauer of Armour Research Foundation recently told a meeting of the ASCE that, as all architects must know, it is possible to build a structure that will resist atomic bombs, but it is usually not economically feasible. Moreover, on a large scale it would be a tragic waste of manpower and natural resources. Sauer urged enactment of controls similar to our zoning regulations and building codes. Three main classes of defense would be: dispersal to a certain degree, shelters that do not attempt too much, structural methods that are governed by location and the importance of the factory product. It is uneconomical to attempt the protection of all industry. Many times it would be cheaper to rebuild two or three times than bomb-proofing in the first place.

Only a Federal agency, knowing and controlling our natural resources, could make a master plan and put it into execution.

VAHAN HAGOPIAN, an M.I.T. classmate of ours who retired to Switzerland last spring, is having a time bringing his family's century-old house up to today's standard of amenities. The heating man does no cutting of masonry or timber; the electrician not only does cutting and patching of everything but also touches up paint; the painter does cutting and demolition, shores up floors before cutting for waste lines, will lay concrete floors in the cellar, will put up wire lath and do the plastering. Everything works out satisfactorily as long as one does not have to write a specification divided as to the trades!

ALL OF WHICH reminds us that, as Mark Sponenburgh pointed out before the Northwest Regional Conference, "the same fires were kindled in Michelangelo to produce alternately sculpture, painting, architecture, poetry, philosophy and military fortifications." Is our age of specialization in a blind alley?

Now more than ever before... There is no equal to

SEALS TIGHTER THAN A REFRIGERATOR

LUDMAN Auto-lok ALUMINUM WINDOWS

Introducing Another In a Series of Major Fenestration Achievements

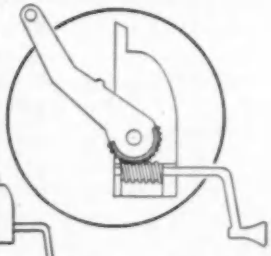
LUDMAN AUTO-LOK MODEL B

with Torque Bar and POWER-LIGHT Operator

Showing all vents closed and locked, with fresh air night vent automatically left open. Torque bar operation is required only to bring in bottom night vent. Pin B engaging Keepers A on each vent eliminate the necessity for any pressure being exerted on hinge points of all other vents, as occurs on other awning type windows, enabling LUDMAN Auto-Lok windows to last for the life of the building.

POWER-LIGHT operator (available in both over-the-sill and angle types). Note cross section showing nearly four tooth engagement of strip-proof worm thread gear and oil impregnated powdered metal (bronze and steel) gear cast into operator arm (see shaded area)

LUDMAN'S MODEL B with torque bar operation Auto-Lok Window, retains all fundamental operating principles of Auto-Lok Standard Model A Window.



OTHER AWNING TYPE WINDOWS WITH TORQUE BAR

Where there are no locking devices pulling in vents, pressure must be exerted on hinge points of those vents (see 1 and 2 on adjacent illustration) that are closed first in order to bring in the other vents. This excessive pressure will cause wear and tear on hinge points and will throw vents out of alignment. Minor adjustments can be made a few times, but ultimately it will be impossible because of the constant pressure on hinge points and limits of adjustments to secure permanent closure.

Refer to SWEET'S FILE 16

Member of the Producers' Council, Inc.

LUDMAN Corporation, Dept. AIA-11, North Miami, Florida

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UNION COMMERCE BUILDING
Cleveland, Ohio

Operatorless elevatoring is another step in a progressive modernization program in the 21-story UNION COMMERCE BUILDING. The original signal control elevators were modernized in 1949 to Otis AUTOTRONIC supervision. Now, with the wide acceptance of the tenants, 19 elevators are being modernized to self-service.

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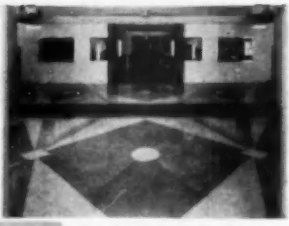

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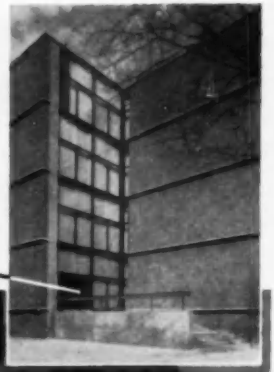

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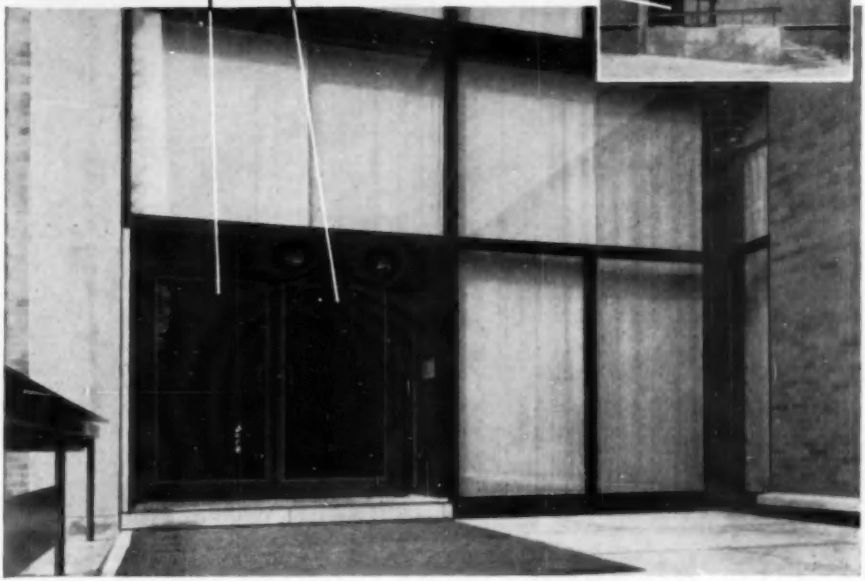

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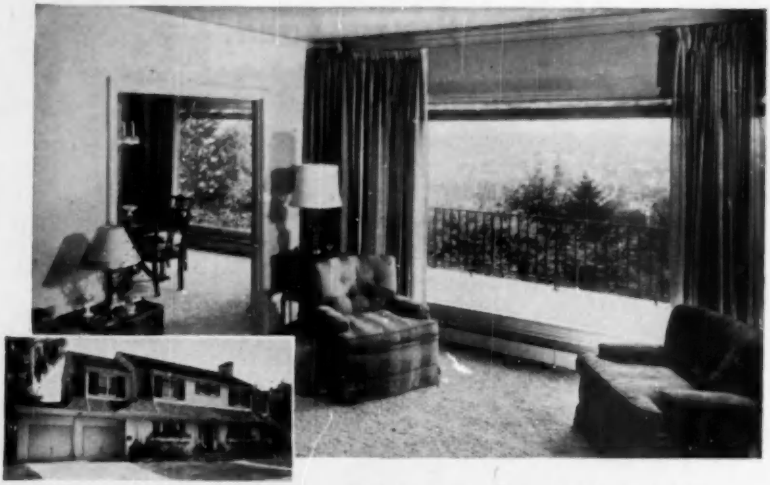

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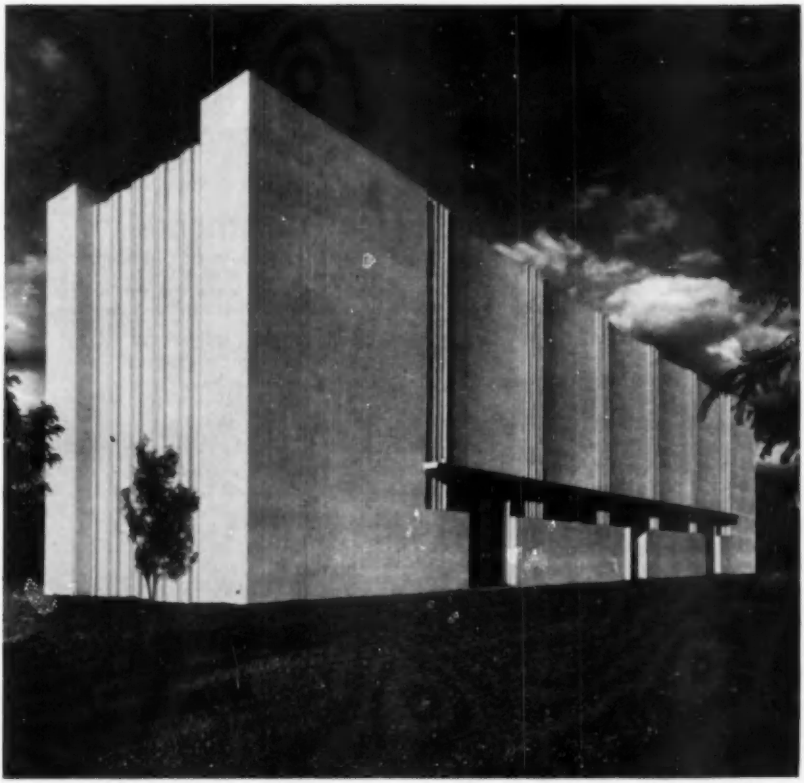

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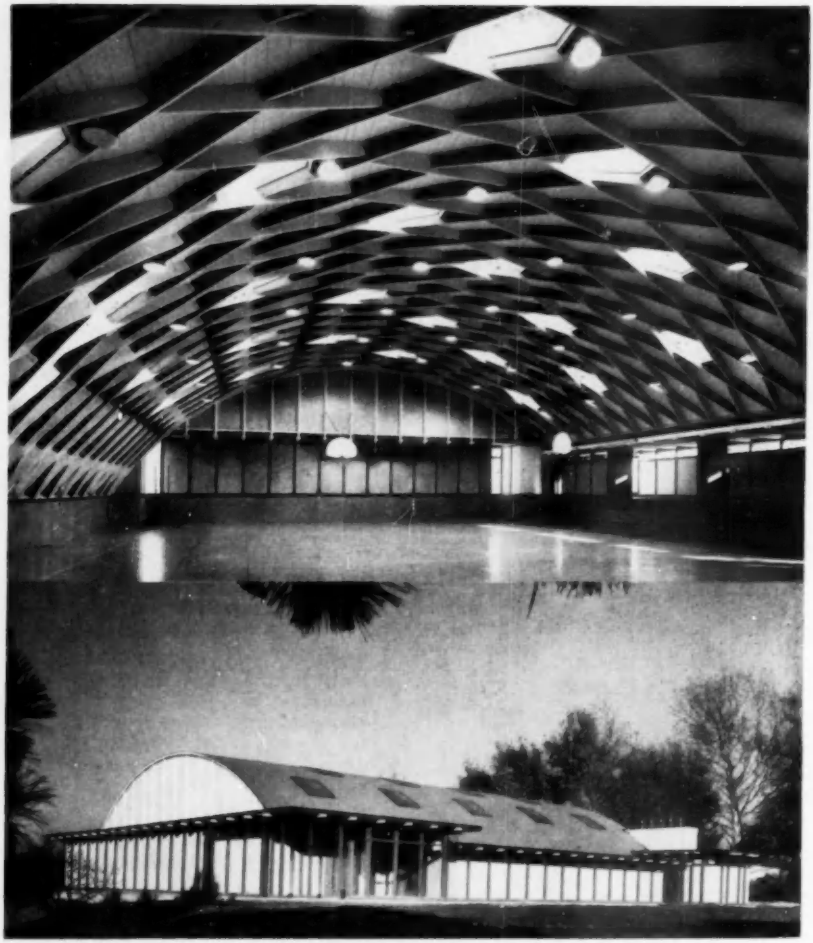

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